/49 cont./

291 855 (Guajiro sandals made at home) to protect their feet from the hot, sandy soil. They very rarely use a hat, and at a more advanced age, and at times it is replaced by a kióra /headband/, [342] but without feathers, as these are a special privilege of the adult to be used on feast days. They go about, then, generally bareheaded and exposed to the strong rays of the sun. Almost at the period of transition from childhood to puberty, [415] Guajiro boys begin to make use of small woven woolen pouches which are attached to the belt and which serve /50/ as a purse and a depository for charms /contras/ (in the case of adults), small objects for personal use, etc.

304 778 855 Boys do not use necklaces. Only, and with the sense of their being a protection rather than an ornament, they wear when they are small jet beads on their wrists, small pieces of coconut husk or coral, a piece of wood of medicinal value to prevent grippe, or some object of magic value, things they leave off using toward their fifth or sixth year.

291 855 With a girl the period of complete nakedness is shorter than with a boy, although there are regions in the peninsula where they may be older, owing to the poverty of the relatives, who are unable to supply them with clothes until they are past the average age for dressing. The girl is dressed in a garment which is practically a man's guayuco and which, later when an adult, she uses as an undergarment, like a pair of pants. *It is a belt of white or striped cloth, doubled and placed be-*tween the legs, held at the ends to the waist by what is called a sirapo, a kind of wide, heavy belt made of glass beads or seed-glass beads of all colors. The girl's trunk remains naked until much later. During the prepubertal period, when the development of the mammary glands begins to be marked, she puts on a sort of blouse made with the technique for hammocks (horizontal threads held together by some cross threads), which is intended, as the girl is already beginning to be initiated into the art of weaving and consequently is in a stooping position much of the time, to keep her from becoming humpbacked; also for reasons of modesty and because this blouse, as

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While the girl is in the hammock, friends and relatives keep arriving in large numbers, announced by the family, especially when welcoming well-to-do people, and then they start preparations for the feast: preparation of beverages and slaughtering of animals. All the consanguineous relatives contribute their share and foregather to join in what is called the chichamaya dance, during which are passed around large quantities of rum for the men, chicha for the women, and meat for all the participants. The guests turn up dressed in their best dress-up clothes: the men with their wide festival belts, their finest robes, their headbands (kiára) with the crest of feathers, or lacking such, hats adorned with feathers. The women /wear/ robes of brilliant colors, plenty of jewelry, very long shawls which hang down their backs nearly to the ground, sandals with large, brightly colored tassels, and, above all, facial painting, preferably red, very carefully applied. On these occasions they dance through the night, the following morning, and the afternoon, and in this latter part of the day they may hold horse races on which large bets are wagered.

When the prescribed number of days are over, during which the girl has not satisfied any of her body needs, not having taken any food during that time, according to what they say, her relatives unsling the hammock in the early hours of dawn and the girl descends, faint with hunger. The first food she receives is a drink of bija /achiote/ dissolved in water. Presently, little by little, they add to her diet thin corn mazamorra without milk or salt, and later a little milk and meat. She must not, for example, eat any animal udder, because by doing so she would age prematurely and her face would be lined with wrinkles, deep and numerous, like that food.

The girl is bathed with four earthen jugs of water which have been previously left exposed to the evening dew, as this gives it a special quality for whitening, which is important for the high appreciation both men and women have for a

7:Bollinder T-5 (1920, 1955) 1957
SC13 Goajiro SC13

in a wide woman's tunic, dyed black with divi-divi. Her face was painted black, too. At her age that could scarcely have been necessary to save her complexion, but such painting is also a protection against dangerous spirits. The Gaffer carried his ceremonial dress with him, tucked away somewhere. This consisted of an oblong piece of cloth sewn up along one side and with a hole for the head at the top. It is worn draped in such a way that the chest is bare.

Thus our caravan made its way along. The animals' shadows contracted further and further. Soon the sun would be right overhead. The very air seemed to have melted in the heat, and the blue hills in the distance had begun to dissolve. Here and there grew a cactus, otherwise there was nothing but sand and salt to be seen. Slowly the caravan crept along. We spurred our mules and rode on ahead, but after a while we had to turn back in order not to go astray. We found the Gaffer riding and the Gammer walking. The Gaffer could hardly stick on. He swayed in the saddle, for he was as drunk as a lord, having smuggled with him a calabash containing spirits instead of water.

He was just about to take another pull as we came galloping up, and he was so frightened that he dropped the calabash, which smashed and the spirits ran out. At that we searched the old couple's baggage, despite their protests, and found another calabash of spirits. We gave the Gaffer a large coin for it. The two young ones were delighted at his misfortune, for his baggage had given them a lot of trouble. It was obvious that the Gaffer had started drinking early, for the loads on the donkeys in his charge were badly secured and danced about, so that one after the other had to be lashed on afresh.

We told the Gammer that she must restrain her old man, an order which the interpreter undoubtedly passed on, probably with some comments of his own. The Gammer was not popular with the two young ones, and Bristles would not lack the courage to tell a woman a few home truths. Gradually the Gaffer sobered up, and a good thing he did, for we were approaching an Indian rancho, where he would have to act as spokesman for me.

7:Bolinder T-5 (1920, 1955) 1957
SC13 Goajiro SC13

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Work-hut with warp set up for a man's sash

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415

The thin Indian dogs licked the last out of the pot

Below: *Indian chiefs, in ceremonial clothes, on their way to a parchi*

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[Facing p. 81]

7:Bolinder T-5 (1920, 1955) 1957
SC13 Goajiro SC13

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342
796
A chichamaya in full swing

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482
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First burial. The dead person's bier is being carried out from its shelter

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764
The after-burial. A medicine man guarding the urns containing the dead person's bones

[Facing p. 96]

7:Bolinder T-5 (1920, 1955) 1957
SC13 Goajiro SC13

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Arawa Mestd, who appears in Indians of Caquetá in Colombia

[Facing p. 184]

8:Armstrong & Métraux E-4 (no date) 1948
SC13 Goajiro SC13

The *Goajiro* believe that after death the deceased in ethereal form 775
wander about the country, their favorite meeting place being in the vicinity of Bahia Honda in the extreme north of the peninsula. There is some evidence that the Indians look forward to a happier existence after death. From this belief in the afterlife stems the practice of mutilating the body of a slain enemy, for once his body is broken and scattered it is not possible to reassemble his soul, and the slayer is protected from a vengeance-seeking spirit.

The dead are highly respected or feared; consequently, it is a serious 769
offense to mention a dead person by name. 551

ESTHETIC AND RECREATIONAL ACTIVITIES

Games.—The *Goajiro* have various athletic sports, such as horse racing, 526
wrestling, and archery. Contestants shoot at a skin ball or a fruit tossed into the air or at targets; they are very accurate up to 125 yards. Tournaments are held in which the contestants pair off, the victor of each round winning an arrow and continuing to compete.

Feasts and dances.—The *Goajiro* are fond of feasts and hold them 579
whenever opportunity offers—at funerals, when they have received their 734
pay for leading salt, at baptisms, or when a person completes his training as a medicine man. Wenton (1937) describes a festival held on the last-mentioned occasion. For 2 days the big drum was sounded by relays of players, spreading the news. The dance, practiced beforehand, took place in a circle some 25 feet (7.5 m.) in diameter around which some 200 Indians gathered. A man, nude except for his waist cloth and head band 582
with ornamental plume, with his face painted red in a crisscross pattern, 585
danced backward from a girl dressed in a voluminous robe and wearing a large red handkerchief on her head. The girl attempted to overtake and lead off the man, who retreated before her in a circle with a peculiar double step, almost a hop and a skip. As one pair tired another took its place, the dance continuing indefinitely.

Musical instruments.—*Goajiro* musical instruments are few. A 539
calabash filled with stones or peas serves as a rattle for dance accompaniment. The clarinet is about 2 feet (0.6 m.) long, made of interrupted (?) sections of reed with a bell consisting of calabash and a vibrating reed in the mouthpiece. It is side blown. The large drum is carved from a hollow section of tree, 18 inches (38 cm.) in diameter and 24 inches (60 cm.) long, and has both ends covered with sheepskin. It is slung from the rafters, a branch, or from the player's neck. Singing among the *Goajiro* is virtually nonexistent.

Narcotics and stimulants.—To make chicha beer, maize may be mas- 773
ticated by the women and spat into a large earthenware bowl, with water and crude sugar added. After 3 days it is strained and drunk. By another